



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

must be taught for their immediate, esthetic values, not their deferred, prudential values. It also imposes certain obligations: the English teacher should use the phonograph in his class-room, should read musical literature and biography, should understand musical terminology and form, and should be familiar with musical compositions; the Music Supervisor or teacher should acquaint himself with the types of English literature and literary biography, and should study the rhetorical terminology of poetry, drama, and fiction. Both should sustain a winning, intelligent, and helpful attitude of interest and service toward each other as the daily problems of class and school activities arise.

Assuming that both teachers, of their own initiative, have acquainted themselves with the respective literature of each subject, they should hold periodic conferences so that the English teacher may inform the Music Supervisor of his class work in its various stages, and so that the Music Supervisor may suggest music material to employ and methods of using it. They should confer when preparing for the school's public exercises so that the music and literature will fittingly carry out the central idea of the program. The dramatics of the school should always be conducted along educational and artistic lines, never the merely entertaining. It is the duty of the English teacher to consider the drama as the most potent visible and aural interpretation of the life and thought of man. Coöperating with the Art and Crafts department, he should no less coöperate with the Music Supervisor, both working with one end in view,—the infusion of the best musical literature in song, dance, and incidental music into the dramatic values of the production.

In preparing this pamphlet only the best music has been considered. In relating it to the literature studied in the schools, the lists as furnished by the College Entrance Requirements, and the Government pamphlet on "Reorganization of English in Secondary Schools" have been followed. In the limits of a pamphlet it is impossible to list all records, or to outline many exercises.

The New York Meeting of the Eastern Music Supervisors' Conference

An enthusiastic and largely attended gathering in New York, May 17-25, adopted an important three-fold resolution which is of interest to all supervisors.

This resolution was definitely passed on the final day of the conference and included the following specific points: That 100 minutes a week shall be the minimum time devoted to music in class, outside choral work, assemblies, etc.

That after September, 1920, the course for musical supervisors must include the study of the history of education, school administration and of psychology and pedagogy, to increase the normal training of the supervisor.

Finally, that the salary of the music instructors must be increased; that the director of music in the schools must in no case receive less than an elementary school principal, while the supervisor of music should receive a salary in excess of that given to the highest grade of school teacher.

Under these three headings the association plans to pursue its activities for the next five years, working for better preparation for supervisors as well as better emolument. The supervisors also plan to bring the matter before the various state legislatures.

The officers elected for the ensuing year are as follows: George H. Gartlan, New York City, president; Inez Field Damon, Lowell, Mass., first vice-president; Louise Westwood, Newark, N. J., second vice-president; Laura Bryant, Ithaca, N. Y., secretary, and James D. Price, Hartford, Conn., treasurer. Two new members of the directorate were chosen: Richard Grant of Winchester, Mass., and Mr. Sault of Lawrence, Mass.